SEASON 1 SPECIAL RELEASE
CMS

IN THE BEGINNING

GARY HOPKINS

"...There was something in the first episode that bothered me," remarks Douglas Camfield. "The gates to the junkyard, where the TARDIS had landed, opened of their own accord! They had attached string to both gates, and as the camera tracked forward, they opened! It seemed unmotivated, and it still does. I reckon Waris blew that bit..." Doug Camfield, who was the Production Assistant on the first three episodes of 'Doctor Who'*, reflects with professional criticism upon the artistic licence used in this early sequence. However, this serves to indicate the mixed feelings for everyone involved with that first, tentative episode. Although it had been decided to present 'Doctor Who' as an adventure in Space and Time, there was nothing really final about how it should be presented. Even as the series was being broadcast, changes were being made to its format. The popularity of the Daleks, to use a well-known example, proved that the science-fiction stories would be better received by the audience. Determined to carry her brief to its successful conclusion, however, producer Verity Lambert was still to insist upon the inclusion of alternate historical adventures and science-fiction stories; a pattern which remained, with spectacular results, throughout the first season.

A fact which remained strangely unknown until recently outside the BBC is that, like many other programmes during the 1960's, 'Doctor Who' had a pilot episode, produced exclusively for the benefit of the BBC's executives. By viewing this unedited, rough-edged, but practically complete introductory episode, they were able to decide what, if any, changes were to be made before the series eventually reached the screen. This episode was recorded on September 27th. 1963, and then again a little under a month later, when minor but relevant alterations had been made to it (See 'The Tribe of Gum' Supplement - '1-11'). "The Cave of Skulls", the second episode of 'Doctor Who', went into studio production on Friday 25th. October 1963, and subsequent episodes went into production each successive Friday after that.

"An Unearthly Child" stands out well and truly as a one-off episode, simply because it survives just as well as an individual story as it does as the first part of a complete story. However, its prepublicity was surprisingly unambitious. It received very little initial coverage by the press, a small mention on the radio, and the only TV preview was a short clip featuring the Doctor, Ian and Barbara in the junkyard, which appeared on BBCtv only two days before the first episode was transmitted. A short article appeared in the 5th. December issue of 'The Stage'; but the closest actual feature to discuss 'Doctor Who' before its screening was printed in that week's edition of 'Titbits'. However, as was explained there: "Ask anybody in the BBC about 'Doctor Who', and you will get an unhelpful reply. After one or two leaks from the cast, security was clamped down and mum's the official word."

*Tony Lightley was the Production Assistant on "The Firemaker" episode, the final part of 'The Tribe of Gum'

'Radio Times' coverage, as one would expect, was a little more encouraging. Although 'Doctor Who' had to wait until 22nd. February 1964 to appear on the front cover (See 'Marco Polo' - '4-06'), it still merited a small feature per serial for the whole season, most of which included a photograph from each new adventure.

The stage was therefore set for one of the BBC's most ambitious projects yet; an adventure series featuring a strange traveller in Space and Time. It was guaranteed a run of forty weeks, during which time 'Doctor Who' would take us back in time to different periods in Earth's history, and forwards in time to different planets and alien civilisations. Accompanying him would be his grand-daughter and two of her human school-teachers, hijacked from their world of security and transported to all kinds of unimaginable adventure and danger.

And so the first episode began at 5:25 p.m on Saturday 23rd. November 1963, ten minutes later than advertised. Ron Grainer's now legendary 'Doctor Who' signature tune boomed out of the screen, accompanied by the weirdest graphics yet composed for a TV programme. The action opened as a Policeman (played by Fred Rawlings) was patrolling his beat. It was late one foggy, November night, and he played his torch over the wooden gates of a junkyard belonging to 'I. M. Foreman'. As the Policeman turned away and was once more swallowed by the fog, the gates creaked slowly open. In the background, the theme tune continued to boom out its sonorous rhythm. Slowly, we moved round the dark and cluttered interior of the junkyard, freezing our attention upon a Police Telephone Box, oddly misplaced inside a junkyard in the centre of London. However, as the music faded out, we could hear a faint but audible hum of power emanating from within the Police Box...There was something altogether strange about this everyday object!

It is worth mentioning here that the title graphics for William Hartnell's Doctor contained only the series' logo, the words 'Doctor Who' forming out of the swirling, smoke-like patterns and shapes, and then receding into the distance. The episode title, and the author's name, would only appear on screen after the action had already begun. For the first episode, therefore, this meant the words "An Unearthly Child" would appear, superimposed over the scene in the junkyard, to fade out and be replaced by the words "Written by Anthony Coburn".

As it transpired, this season lasted for a total of forty-two episodes over a period of forty-three weeks. The discrepancy is due to the unscheduled postponement of the "Hidden Danger" episode of 'The Sensorites', to accomodate an extended edition of 'Grandstand'. With the exception of the first episode, 'Doctor Who' occupied one of only two time-slots throughout the whole season, at 5:15 p.m or 5:30 p.m.

Why a scheduled forty-week season eventually had two extra episodes is explained in the existence of David Whitaker's speedily-written 'Beyond the Sun' serial (See 'Beyond the Sun' - '3-09').

DOCTOR WHO - AN ADVENTURE IN SPACE AND TIME

SERIES EDITOR.....TIM ROBINS
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"Space and Time" subscriptions now available

All letters of comment to:- Tim Robins
11, Church Close, Lisvane, Cardiff, CF4 5SL

"SPACE AND TIME"
FLASHBACK

5.15
DR. WHO
An adventure in space and time
with
WILLIAM HARTNELL
as Dr. Who
WILLIAM RUSSELL
as Ian Chesterton
JACQUELINE HILL
as Barbara Wright
and
CAROLE ANN FORD
as Susan Foreman
An Unearthly Child
by ANTHONY COBURN
Title music by RON GRAINER and the BBC Radiophonic Workshop
Incidental music by NORMAN KAY
Story editor, David Whitaker
Designer, Peter Brachacki
Associate producer, Mervyn Pinfield
Producer, VERITY LAMBERT
† Directed by WARIS HUSSEIN
See page 7

5.40
THE TELEGOONS
Peter Sellers
Harry Secombe
Spike Milligan
BBC radio's
world-famous Goons
in a new puppet series
for television
This week's adventure is:
The Canal
Script by SPIKE MILLIGAN
Television adaptation by
Maurice Wiltshire
Produced by
TONY YOUNG of Grosvenor Films
for BBC-tv

5.55
THE NEWS
and
THE WEATHER MAN

6.5
JUKE BOX JURY
A new disc—a Hit or a Miss?
Comment and opinions on
the latest pop releases
This week's panel:
Cilla Black
Sid James
Don Moss
Anna Quayle
In the chair, David Jacobs
Programme devised by Peter Potter
Presented by Neville Wortman

6.35
DIXON OF DOCK GREEN
starring
JACK WARNER
A series created by TED WILLIS
The Switch
Written by ARTHUR SWINSON
P.C. George Dixon.....JACK WARNER
Mary Crawford
JEANNETTE HUTCHINSON
Det.-Sgt. Andy Crawford
PETER BYRNE
Sgt. Flint.....ARTHUR RIDLEY
Mr. Enderby.....CHARLES LAMB
Cadet Michael Bonnet...PAUL ELLIOTT
Inspector Bob Cherry
ROBERT CAWDRON
Mr. Holdsworth.....RICHARD COLEMAN
Dino Pia.....JOHN BENNETT
Pam.....ELIZABETH CHAMBERS
Skerritt.....DONALD MORLEY
Margaret.....BETTY ENGLAND
Det.-Constable Lauderdale
GEOFFREY ADAMS
Mrs. Venables.....MARY HIGNETT
W.P.C. Alex Johns.....JAN MILLER
P.C. Jones.....JOHN HUGHES
Bill.....PAUL TAYLOR
Don.....JAMES BECK
Carol.....SANDRA CARON
W.P. Sgt. Chris Freeman
ANNE RIDLER
Mrs. Rose.....DOROTHY DARKE
Film cameraman, Arthur Smith
Film editor, Valerie Best
Designer, Austen Spriggs
Directed by DAVID ASKEY
† Production by RONALD MARSH

1 The TARDIS materialises on the glassy surface of an island in 'The Keys of Marinus'.

2 Ian and Barbara in 'The Keys of Marinus'.

3 The Doctor with Marco Polo and Tegana in 'Marco Polo'.

4 Susan about to be attacked by a Voord warrior in the first part of 'The Keys of Marinus'.

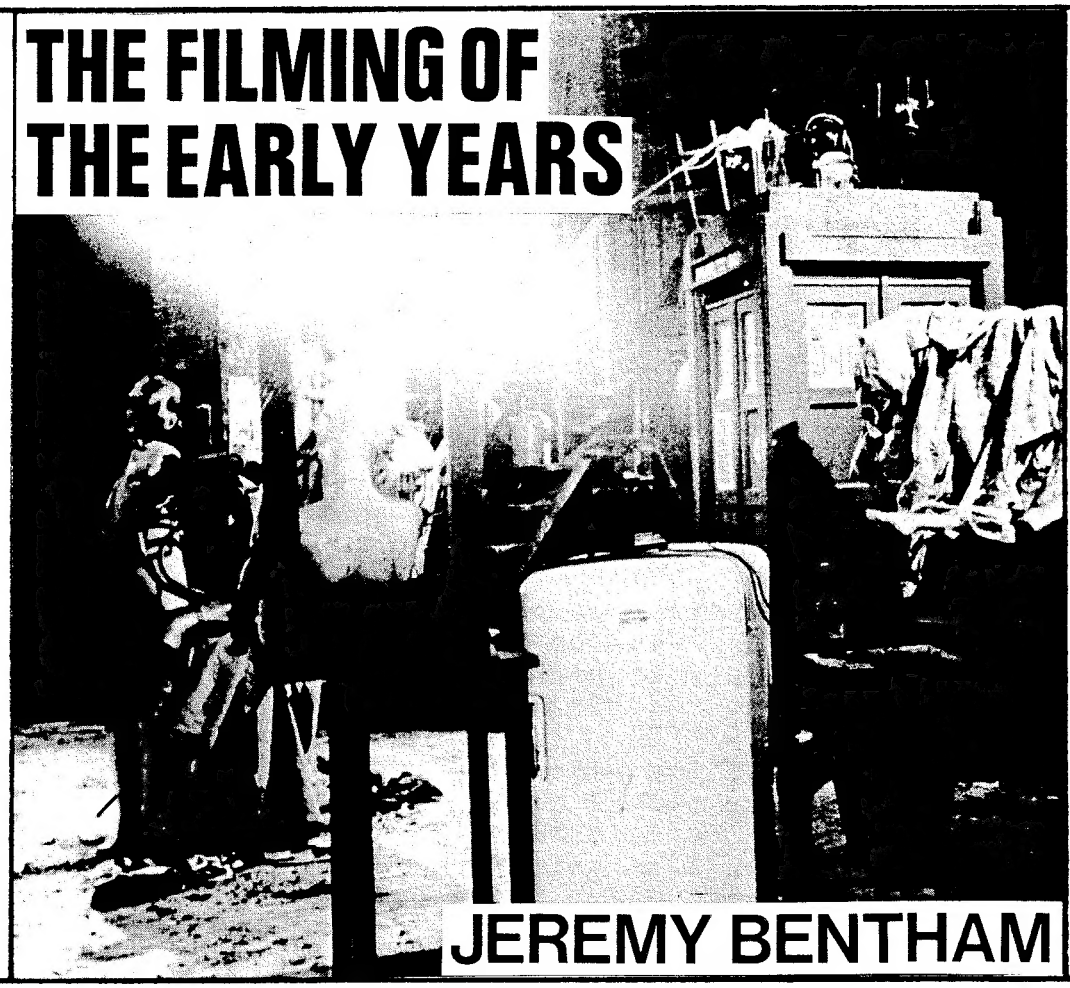
5 The Doctor talks to his Grand-daughter following her disobedience of him in the third part of 'The Sensorites'.

6 The Doctor and his three companions meet the Keeper of the Conscience, Arbitan, in the first part of 'The Keys of Marinus'.

7 Altos (Robin Phillips) is questioned by Yartek in the final episode of 'The Keys of Marinus'.

8 Barbara (Yetaxa) holds a knife to the throat of the evil High Priest of Sacrifice, Tlotoxl, in the third episode of 'The Aztecs'.

THE FILMING OF THE EARLY YEARS



JEREMY BENTHAM

The major distinguishing feature between the Sixties 'Doctor Who' serials and the colour stories thereafter was one of season length. Throughout the eras of William Hartnell and Patrick Troughton the seasons were an average of forty-two weeks long. Thus, with a maximum break of only ten weeks in a year, the shooting for each episode had to be done on a weekly basis, with time the determining factor. .

Since 1969 every serial has been filmed as an entity, made up of separate units that come together during the editing sessions, where all the blocks of film and videotape are spliced together to form the final transmission episode of about twenty-five minutes duration each. Studio shooting is done in three blocks of three days, done over a period of six to eight weeks. Thus, for example, all scenes inside the TARDIS required for a given story can be done in one filming block, leaving studio space free for the next sessions, when the more complex and purpose-built sets for the story will have to be assembled. The shorter seasons nowadays allow this flexibility, although it has both advantages and disadvantages. Sets can be more intricate, as the technicians and designers have a longer time to work on them. A set put up, say, on a Monday will not have to be dis-assembled until the following Thursday morning. The penalty is that scenes have to be shot out of order, which is more strenuous upon the cast, make-up and costuming departments, not to mention script continuity.

The Sixties serials worked the other way round. Studio scenes were done in transmission order. To illustrate more fully the differences between filming then and filming now, it is worth looking at the making of episode one of Dennis Spooner's debut story for 'Doctor Who' - "A Land of Fear", part of the six-week serial 'The Reign of Terror' (Serial 'H').

For the cast of "A Land of Fear", their first involvement with Project 23/1/4/3159 ('The Reign of Terror') would be the arrival of the script by post to their home addresses. The non-regular cast for this story - such as Neville Smith (D'Argenson) and Laidlaw Dalling (Rouvray) - would have been interviewed and contracted by the dir-

ector (Henric Hirsch), shortly beforehand. For the regular cast - messrs. Hartnell, Russell, Hill and Ford - the script would have arrived around the time they would be preparing to film a previous story - 'The Aztecs' - with rehearsals for 'The Sensorites' also a consideration. Standard procedure in those days was to spend Saturday to Tuesday at home learning scripts, then Wednesday and Thursday would be taken up with rehearsals at the Acton rehearsal rooms, with Friday then the day spent in costume at the TV studio. Thus, at any one period, an actor could have as many as three stories in various stages of accomplishment within his own mind.

For the director, the schedule for shooting "A Land of Fear" would begin at 0830 on the Friday morning with the set and light tests. The night-shift scenery staff would already have assembled the pre-fabricated sets of the TARDIS interior and the forest exterior, so all that remained would be to adjust the lighting to achieve the desired atmospheric effect. For this episode all the action took place during late evening.

Between 1030 and 1900 the camera rehearsals took place. In essence, all the cast and crew would perform exactly as if they were doing the live recording, the only difference being the periodic stops to adjust make-up, lighting, and effect any minor dramatic changes sanctioned by any technical difficulties (e.g. the positioning of a microphone).

Around the middle of the afternoon, the 'Radio Times' photographer would turn up to take publicity stills. In those days it was customary for a preview article to appear in 'Radio Times' to accompany transmission of the first episode.

After an hour long lunch-break the cast would line up to prepare for the live recording at 1900 (7:00 p.m). Everybody would be in costume, and the opening sets would be illuminated and ringed by the required cameras and microphones, all of which would be switched through to the director's control room.

Certain other requirements had to be made available as well. To cut down on editing time as much "transmission quality" material as possible would have to be done live in the studio. A tape of Stanley Myers' incidental music for the episode would be on hand, precisely split into segments of fixed lengths for overdubbing onto the recording as it went along. Stock sound effects, ranging from bird-song to the TARDIS scanner, would also have to be on hand.

At 2030 (8:30 p.m) filming would begin. The signature tune, plus the opening graphics, would be transferred onto the master recording before the fade-in to the reprise from the previous episode - the last part of 'The Sensorites'. Then would come the establishing shots for the new story - in this case part of the forest showing Rouvray and D'Argenson fleeing from unseen pursuers. Over this scene would be superimposed two slides, depicting the words "A Land of Fear", "Written by Dennis Spooner".

After the initial TARDIS scenes, a recording break would be held to allow the four regulars time to "leave the ship" and appear outside in the forest. If anything, this was the major difference between the filming of today's episodes and those of the early Sixties. Once the cameras began rolling the Production was handled like a play with no stops in the drama unless absolutely essential (e.g. costume changes). The recording of an episode was expected to take one and a quarter hours and no longer. For example, when the Doctor went upstairs in the farmhouse set, he would then nip round to the corridor/boxroom set and await his cue while the other actors completed the dialogue being said "downstairs". Once they had finished, the vision mixer in the control room would fade to the camera showing the corridor, and a cue would flash from the director to the Floor Manager to William Hartnell to begin acting. Only the most serious of errors, like a prop. failure, a mis-cued effect or actor amnesia would warrant the dreaded word "Cut!" In those days discipline on set was absolute.

Certain scenes, however, would be very technically difficult to do live. The most obvious case being the TARDIS dematerialising.

Where dangerous scenes had to be done, or scenes involving split-second stunt work, the medium of telecine film would be employed. The farmhouse fire would have been difficult to control in a live environment, so it was filmed as a special sequence at the larger Ealing studio complex some time earlier, and then edited onto the master take during the Lime Grove recording session.

At 2145 the recording would be scheduled to finish and the 'Doctor Who' cast and crew would finish for the day. The sets would then be 'struck', i.e. taken down and put into storage, allowing the sets for the next day's programme to be built. The master recording would then go to Television Centre for a one hour editing session the following Monday evening. Here recording edits would be smoothed out and any special sounds added. After that, the tape would be put into storage and left untouched until its date of transmission.

DR WHO (SERIES H) THE REIGN OF TERROR - 1

PGE	SCENE	SHTS	DESCRIPTION	LIGHTING	CAMS/BMS	MUSIC	TIME
	OPENING TELECINE TITLES						
1	1	1-	EXT.FOREST CAPTIONS SLIDES	EVE	3A,4A,2A B1 country snd	Q.1	
3	2	4-	INT.SHIP CAPTIONS	EVE	1A,A1,2B. 4A Tardis/scanner	Q.2	
			RECORDING BREAK				
10	3	18-	EXT.FOREST	EVE	1B,B1.3B country snds distant sht.	Q.4	
15	4	27-	EXT.COURTYARD	EVE	2C,C1 Gate country snd	Q.6	
16	5	28-	EXT.FOREST (NEW ANGLE) CAPTION	EVE	3C,B1 4A country snd	Q.7	
20	6	31-	COURTYARD	EVE	2C,C1 country snd wind	Q.8	
22	7	32-	FARMHSE	EVE	4B,B2,1C	Q.9	
28	8	38-	CORRIDOR	EVE	4B,slung 3D	Q.10	
			RECORDING BREAK				
29	9	40-	FARMHSE	EVE	4B,B2,1C		
37	10	60-	COURTYARD	EVE	3F,C1		
37	11	61-	FARMHSE	EVE	1C,B2,4B	Q.12	
39	12	67-	COURTYARD	EVE	3E,2D,C1 2E		
42	13	73-	FARMHSE	EVE	1C,4B,B2	Q.13	
42	14	75-	COURTYARD	EVE	3E,C1		
43	15	76-	FARMHSE	EVE	4B,B2		
45	16	77-	COURTYARD	EVE	3E,C1,2D,2C 1D.Shots	Q.14	
48	17	91-	CORRIDOR	EVE	4B,slung		
49	18	92-	BOX ROOM	EVE	1E,slung		
49	19	93-	FARMHSE	EVE	4B,1C B.2	Q.16	
33	20	97-	BOXRM	EVE	slung,4B		
54	21	98-	COURTYARD	EVE	C1.3H.2C 3I.2D		
56	TC1		FLAMING TORCHES			Q.17	
76	22	103-	BOXRM	EVE	4B,slung		
56	TC1		HAYLOFT/LADDER BURNING				

example of a 1964 "Doctor Who" studio shooting schedule

TECHNICAL REQUIREMENTS

cameras

4 PEDS

STUDIO REQS

4 MONITORS
1 ROLLER CAPTION MACHINE
2 12 x 9 CAPTION HOLDERS
2 STRAP EASELS
CUT KEYS

sound

3 BOOMS
SLUNG MICS.
GRAMS.
TR-90

TELECINE

TK5 from 1030

TK6 for insert to previous 'DR WHO'

KEY TO TECH. TERMS & ABBREVIATIONS

Peds : pedastal mounted cameras
Slung Mics. : microphones that are not mounted on booms
Telecine : Filmed material as opposed to studio recorded
TK : Previously filmed Telecine stock
Grams : Either sound/music effects or the machine they are played on
TR-90 : Tape playback machine
Photo Captions : still photographs
Q.1 : 25" etc : a piece of incidental music + its duration
TC : Telecine insert
3A (eg) : if number precedes letter it denotes a studio camera
C1 (eg) : if letter precedes number it denotes a sound mic. boom

SETS.

EXTERIOR

FOREST
COURTYARD
FOREST (another part)
FOREST (" ")

INTERIOR

TARDIS
FARMHOUSE
CORRIDOR
BOXROOM

PHOTO CAPTIONS.

FOREST
FOREST with TARDIS
FARMHOUSE IN FIELDS.

MUSIC: Q.1 : 25" Q. 9 : 22" sig tune.
2 : 18" 10 : 28"
3 : 9" 12 ; 69"
4 : 18" 13 : 65"
5 : 23" 14 : 16"
7 : 15" 16 : 16"
8 : 22" 17 : 123"

GRAMS: Country atmosphere/birds singing
Musket shots in background
Tardis engine running from outside
Tardis engine stopping
Tardis engine running from inside
Scanner; switched on, tuning, switched off.
Tardis door being opened.
2 distant musket shots.
Gate creaking
Wind whistling
close single shot
roar of distant flames.

example of a 1964 "Doctor Who" studio equipment manifest from series H camera script

DOUBLE VISION

A PERSONAL OVERVIEW

JOHN PEEL

One of the best things about the first season was its beautiful balance - four historical stories, four science-fiction stories. The historicals weren't merely as entertaining as the science-fiction, they weren't merely well-researched (better, in the first season, than were the science-fiction ones!) and well-produced; but they provided the necessary balance to the science-fiction. A diet of merely science-fiction can work out to be a good programme, but the alternation of science-fiction with historical gave the viewer a chance to adjust again to a new science-fiction story to follow. It also helped to prove that this Earth could sometimes be as alien as any alien world. The civilisation of 'The Aztecs', for instance, was totally unfamiliar territory, and their whole ethos an alien one to Twentieth Century man.

Together with the science-fiction, they made the viewer think. The emphasis in the first season was always on the mind - no gimmicks were used to get out of sticky situations, or to puzzle things out. Sometimes (as in 'The Sensorites') the clues were transparently obvious, but it was to encourage the viewer to try to reason the tale through. And it was also intended that the show should not merely entertain, but also educate. In 'Marco Polo' Ping-Cho gave a beautiful recital of an old Chinese legend, and a rider expounded on the message-carrying capabilities of the Imperial service. In 'The Sensorites' Ian explained the basic idea of the spectroscope. In 'The Daleks' the implications of pacifism were worked out, culminating with Ian's acute comment that "pacifism only works if everyone believes in it". 'Doctor Who' was meant to provoke interest, discussion and belief - which it managed to do very well. Having seen 'The Aztecs', children wanted to know more about this odd race; having watched 'The Daleks', children took an interest in astronomy. The original aim of the show was to teach and provoke comment, and to begin with this was very much the case.

The success of the Daleks changed all that. Monsters, it would seem, attracted audiences, so monsters were commissioned, starting with the return of the Daleks. The second season saw a change of mood and pace, the original impetus from the first season having been subtly altered. David Whitaker's departure from the reins of script-editor no doubt contributed to this, as he had master-minded, with Verity Lambert, the scheme of the series, and his hand is noticeable in many of the scripts. All programmes change, but it is somehow disappointing when such high aims and genius as the first season had called forth seemed to undergo a transformation. The gap between 'The Reign of Terror' and 'Planet of Giants' was more than merely seven weeks - it was almost two different eras, and the dissimilarities were almost as great as the continuities. The first season ended with the TARDIS wandering, the second began with it malfunctioning...